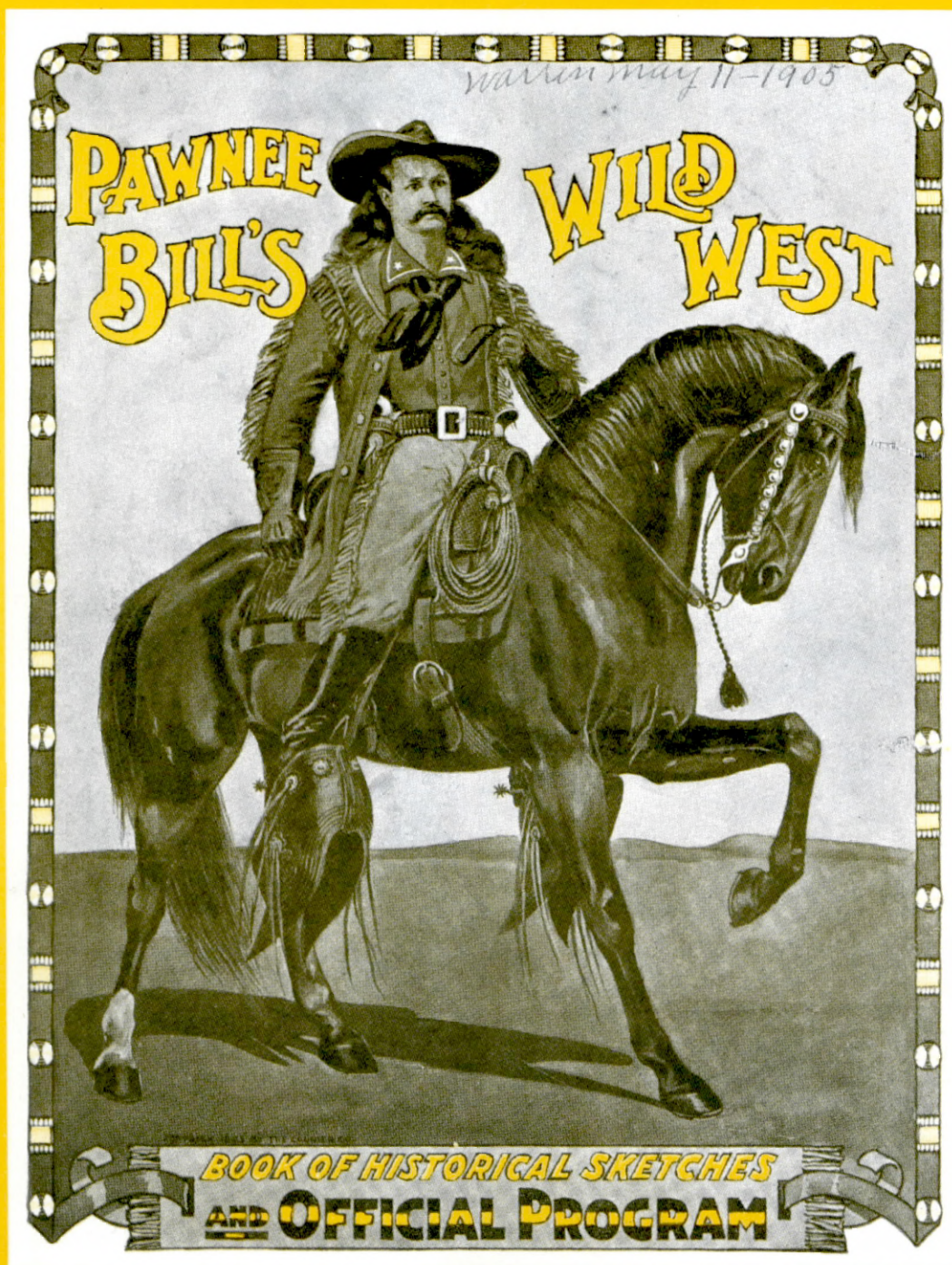


CIRCUS HISTORICAL SOCIETY

BANDWAGON

Vol. 5, No. 6

December 1961





*Holiday Greetings
To
One And All*

Fred D. Pfening, Jr.

CIRCUS WAGON HISTORY FILE

By JOSEPH T. BRADBURY

During the years as a wagon show and after the show went on rails in 1890, Ringling Bros. World's Greatest Shows had depended mainly on their home town cousins, the Moeller brothers of Baraboo to provide them with the various baggage, tableau, and cage wagons needed to load the circus. Of course some wagons had been purchased from Forepaugh and John Robinson but the Moellers nearly always received the order for any new construction of wagons. During the winter of 1902-03 the entire circus world awaited the return to the United States of Barnum & Bailey's Greatest Show on Earth which had been in Europe for the five previous seasons. To make 1903 a grand and glorious tour, James A. Bailey had placed a large order for a set of new parade wagons with the Sebastian Wagon Works of New York City. The Ringling Brothers felt they must do something to counter this gigantic new street parade so they proceeded to make plans to put their own parade on par with this one Bailey was to spring. They by-passed their Moeller cousins for the first time and went to the Bode Wagon Co. of Cincinnati, Ohio, where they placed an order for four huge tableau wagons and a glass enclosed snake den.

The wagons ordered from Bode were costly but there were to be none finer any place. The wagons and their prices were as follows:

United States	
Tableau	\$1,500.00
Great Britain	
Tableau	1,500.00
Russia	
Tableau	1,900.00
Germany	
Tableau	1,900.00
Snake Den	850.00

By 1903 standards these prices were tre-

mendous, but the wagons were all large, heavily carved, and were as fine as any ever built. Unlike some of those newly built for Barnum & Bailey all of these were of large box type construction and were designed so they could also carry a baggage load. Photos No. 1 through 5 are builders plates which show the wagons after construction.

Note that the Russia and Germany wagons had deep and heavily carved splashboards that came down covering part of the wheels. These were so designed that they would turn on the fifth wheel with the front gears and wheels. The theory was right but in practice it just did not work. The heavy splashboards would stick and prevent the wheels from turning properly. This defect in the construction caused quite a bit of hard feeling between Ringling and Bode, Ringling wanted an adjustment especially after the heavy cost they had paid for them. Suits and counter suits were threatened. The result was that this was the first and last order Ringling ever gave to Bode, and after that went back to the Moellers for

their wagon needs from then on. The large splashboards on the Russia and Germany wagons had to be removed before the wagons would function properly.

The wagons were all placed on the show for the 1903 season and remained there for many years. The U. S., Great Britain, and Germany tabs were on the show through the final season of 1918 and in 1919 and 1920 were on the Ringling Bros. and Barnum & Bailey Combined Show. Some have advanced the theory that the Russia tableau may have been used on the Forepaugh-Sells Bros. show of 1910-11, however assuming this was correct after that show closed for good following the 1911 season the wagon returned to the Ringling show and went the route with the others. In 1917, the Germany tableau, due to the United States' participation in World War I became known as the America tableau. No radical change in the basic carvings were made but the name Germany was removed and the name America was substituted, see photo No. 6. The rear carving was removed and

in its place was put the carving of what appears to be a World War I Doughboy, or some type of soldier. Red, white, and blue shields replaced the old Germany Coat of Arms, and a flag was planted in the hand of the center carving. To further aid the transformation to America a portrait of George Washington was painted on the front of the wagon under the footboard. The wagon remained America for the 1917, 1918, and probably the 1919 season. For 1920 the wagon name was changed again. This time it became France. Here again, no radical

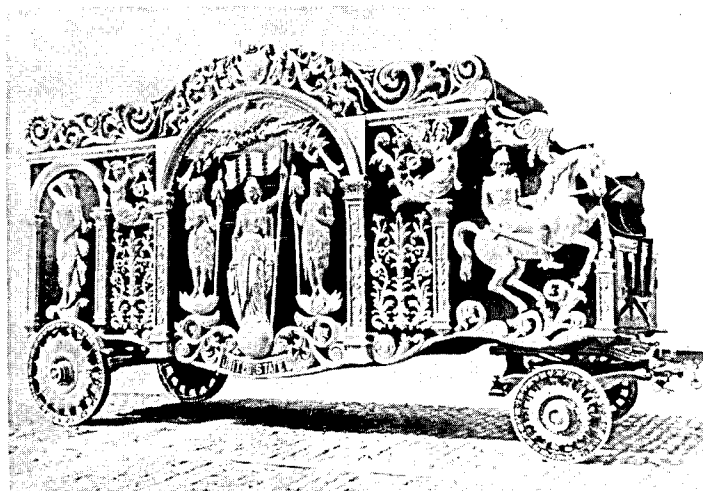


Photo No. 1 — United States Bandwagon, 1903.
Courtesy of Circus Hall of Fame.

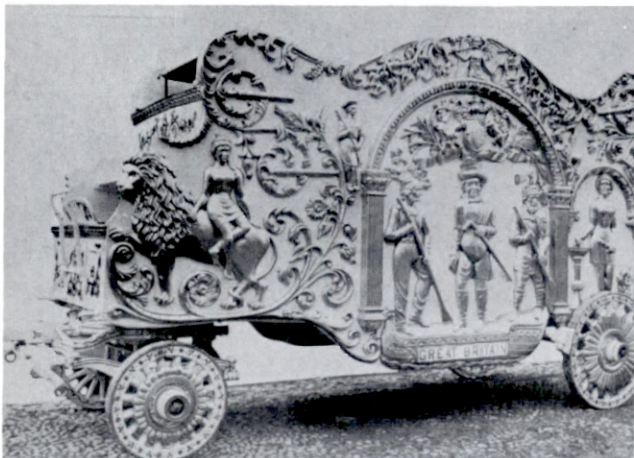


Photo No. 2 — Great Britain Bandwagon, 1903.
Courtesy of Circus Hall of Fame.

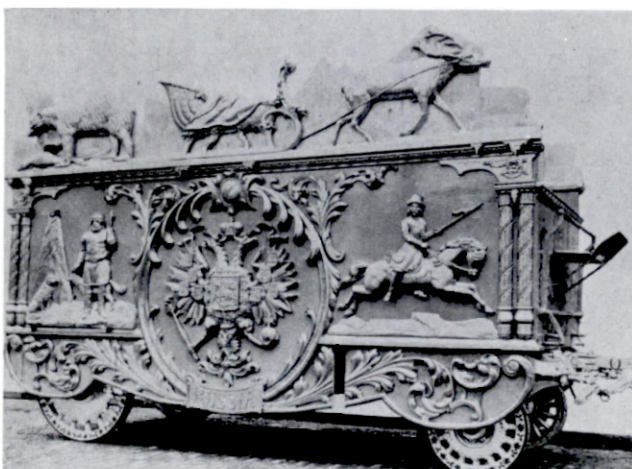
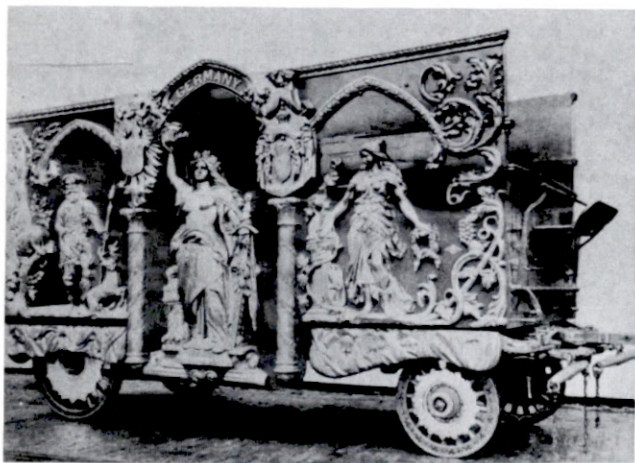


Photo No. 3 — Russia Bandwagon, 1903.
Courtesy of Circus Hall of Fame.

Photo No. 4 — Germany Bandwagon, 1903.
Courtesy of Circus Hall of Fame.



change took place other than the name France was substituted for America. The wagon served out its parade days as France.

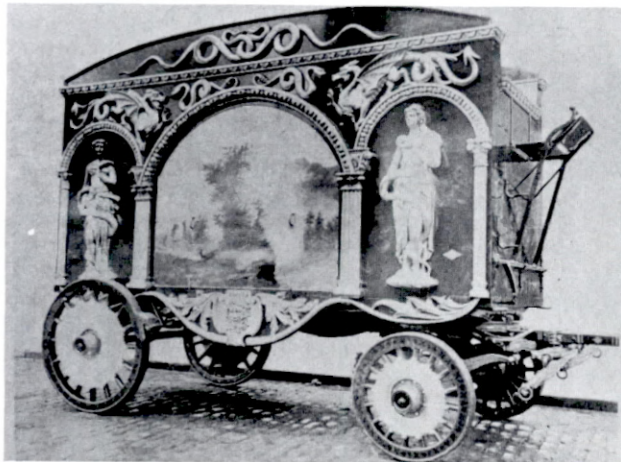
It is not definite just how many years the snake den remained on the show but was probably there at least through about 1916 or 1917. Bill Woodcock says he saw the show in Nashville, Tenn., in 1918 and did not see the snake den, however he mentioned that the show did not parade that day and is possible it was on the show but that he missed seeing it. It was not on the show when he caught it in 1919, 1920, and 1921. However Woodcock says that in 1927 when he saw the show at Grant Park in Chicago that he observed the snake den in the side-show. He mentions that if he recalls correctly by that time the den had full glass sides, the carved figures having been removed, but that the skyboard still had the carved snakes on it. It is possible the modified snake den served on the show for some time after that.

Following the 1920 season the combined Ringling-Barnum show discontinued the street parades and the parade equipment was stored at the Bridgeport, Conn., quarters. From then on the Germany-America-France wagon becomes "lost." It was probably dismantled or is possible that it was destroyed in the bad fire at Bridgeport quarters in 1924. Several wagons and cages were lost at that time.

In the winter of 1924-25 the Russia wagon was sold to Floyd and Howard King who were framing a new flat car type railroad circus for 1925. The Kings had operated gilly type rail shows since 1919. In 1925 the Russia wagon was used on the King's new show which was called the Walter L. Main Circus and remained on that show through the 1927 season. In 1928 and 1929 it was on the King's Gentry Bros. Circus and photos reveal that at times it was used as the No. 1 bandwagon in parade. The 15 car Gentry show went broke at Paris, Tenn., in October, 1929. The property was taken over by the Donaldson Lithographing Co. and sent to the old circus quarters at West Baden, Ind., where it was offered for sale. Fred Buchanan, owner and operator of the Robbins Bros. Circus purchased the Russia wagon for \$50.00 and placed it on his show for the 1930 and 1931 seasons.

Robbins Bros. went broke in 1931 and the equipment was then stored at the Hall Farm in Lancaster, Mo. In the fall of 1934 Jess Adkins and Zack Terrell purchased all of the old Robbins equipment there for use on their new railroad circus which was to open in 1935 under

Photo No. 5 — Snake Den, 1903. Center Panels Covering Enclosed Glass Den were removed for parade and Exhibition Purposes.
Courtesy of Circus Hall of Fame.



title of Cole Bros. Circus. The Russia wagon was included in the property Adkins and Terrell got but they never used it on their shows in the period of 1935-40. It was parked at the old Rochester, Ind., quarters and survived the big fire of February, 1940. After Cole Bros. left Rochester for good in the Spring of 1940 the Russia wagon, along with several other old tableaux, baggage wagons, and cages, were parked at the Bradley Farms a few miles outside of Rochester. The Russia wagon remained there until it was purchased by the late Terrell Jacobs in 1944, who moved it to his quarters in Peru. In 1950, the wagon in very bad condition was dismantled, with most of the carvings going to Harold Moore, a circus fan and model builder of Reading, Pa. Other carvings and parts went to the Starbuck, Minn., town band which used them in building their own bandwagon.

In 1924 the Great Britain wagon was sold to Andrew Downie who put it on his Walter L. Main Circus, a 15 car show he had operated under that title since the 1918 season. The wagon was on the Walter L. Main show for the 1924 season. Following the 1924 season the show was sold to the Miller brothers of Marland, Okla., who used the property as a nucleus for their new Miller Bros. 101 Ranch Wild West Show in 1925. The wagon was remodeled with the front carving being removed and the wagon shortened somewhat. The Millers rebuilt quite a bit of the Main property that winter. The Great Britain wagon remained on the 101 Ranch Show through the final season of 1931 and after the show went broke in Washington, D.C., that summer was sent back to Marland quarters with the rest of the property where it remained for many years. The wagon is currently held in a private collection.

The United States wagon was never sold after being stored at Bridgeport and was shipped to the new quarters in Sarasota in 1928. This wagon along with the old Five Graces Bandwagon and the Bell Wagon were the only three parade wagons retained by the Ringling-Barnum interests to be shipped to Sarasota. All the remainder of the once vast number of bandwagons, tableaux, and calliopes owned by Ringling-Barnum had either been sold to Fred Buchanan, George W. Christy, Floyd and Howard King and others during the 20's when they were no longer required for street parades, or had been dismantled and destroyed in that period at the old Bridgeport quarters. After the U. S. Bandwagon got to Sarasota it seemed to remain a symbol of the old time street parade. In 1934 the Five Graces and the Bell Wagon

Photo No. 6 — American Bandwagon, Binghamton, N.Y., 1919.
W. H. Woodcock Collection.

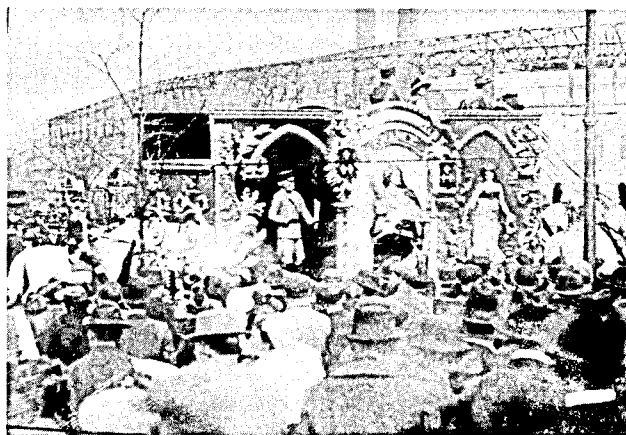
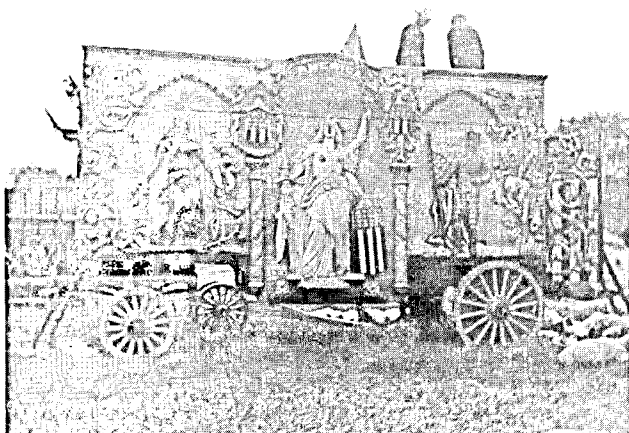


Photo No. 7 — France Tableau Wagon, 1920.
W. H. Woodcock Collection.

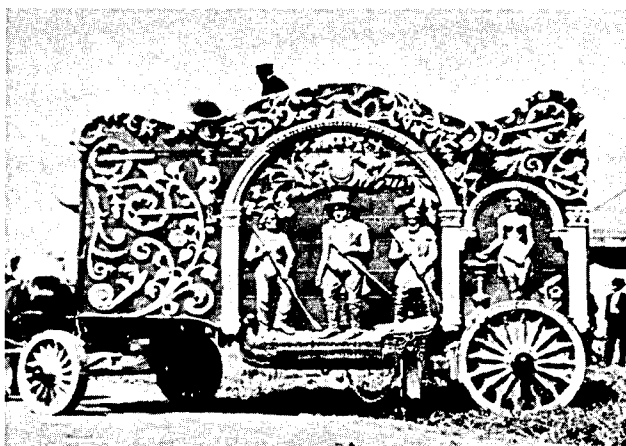


Photo No. 8 — Great Britain Bandwagon After Remodeling. Miller Bros.
101 Ranch Wild West Show, late 1920's.
Joe Bradbury Collection.

Photo No. 9 — Restored Carving, Horse and Rider from U. S. Bandwagon. Circus Hall of Fame, Sarasota, Florida.
Dr. H. C. Hoyt Collection.





Photo No. 10 — Restored Carving, Indian, from U. S. Bandwagon.
Circus Hall of Fame, Sarasota, Florida. Dr. H. C. Hoyt Collection.

were sent to Peru to appear in the giant Hagenbeck-Wallace street parade being put on that year leaving the U. S. wagon all to itself. As early as 1939 there was a movement on to preserve it, and the columns of the Billboards in the period 1939-42 had a steady stream of comment deploring the fate of the wagon. Some even suggested it be renovated and carried by the big show and placed in the menagerie top as a remainder to all of the great days of the street parade. But nothing was done to save it and it will profit nothing here to mention the oft-lamented phrase that the few feet of shelter that could have saved it was never provided. Perhaps it would have been better for the sentimental circus wagon lover had the Ringling management just poured gasoline on it and applied the torch to it as they did the

magnificent old Sparks Circus tableaus and calliopes at Sarasota about that time. But the wagon remained, just sitting out in the open, on through the 40's and on through the 50's. While it could still be moved it was constantly shifted about the quarters but by the early 50's its rolling days were over. The wheels were sold off to circus fans who took them and patched and painted them into fine sunburst wheel momentos. When the Circus Hall of Fame started up in the mid 50's they acquired part of the wagon carvings. At one time it was thought an entire side panel could be restored but later it was found that too many carvings were missing and that the job would be impossible. Under the skillful hands of Dr. H. C. Hoyt, the curator at the Hall of Fame, several carvings have been restored and made into attractive panels. The horse and rider from the front carving, the statue of Columbia, and the Indian have all been restored and Doc has a few more to do. In this small way some of the past glory of the wagon has been preserved. The old wagon shell just fell apart and was cleared with the debris when Ringling-Barnum abandoned the Sarasota quarters in 1960.

It seems ironic in this day when we have several fine circus museums expanding all the time and exerting friendly rivalry among themselves for the acquisition and preservation of old circus wagons assuring us that from now on these old masterpieces will be in good hands, that no one a few years ago, circus management, museum, fan group, or individual, had enough interest, or influence to save one of the finest specimen of circus bandwagon ever to appear on the American scene.

My special thanks go to the help of Col. W. H. Woodcock in preparing this article and to the Circus Hall of Fame for loan of the builders cabinet photos used for illustration.

CHRISTMAS GREETINGS

from

THE CIRCUS HALL OF FAME

COL. W. W. NARAMORE, Director

DR. H. CHESTER HOYT, Curator

JOSEPH J. McCARTHY, Ringmaster

DAVID HOOVER and his African Lions

THE GOLDEN KIDS on Unicycles

THE HUNGARIAN TROUPE on Perch Pole

BUMPSY ANTHONY

THE DUBSKY Acrobatic Tumblers

CAPTAIN DALLAS SNOW's Seals

JOANIDES Juggler on Slack Wire

BOB-O



DOUBLE BINGO

By FRANK POUSKA

Long before "Bingo" became a byword at card games in church basements, the name had been given to two rather large elephants, who became famous through their exposure on circus billboards all over this country. While both of them were on the Ringling Bros. Circus at one time or another only one was exploited by this show.

This was a large female named Jenny. Ringling had bought her from the W. B. Reynolds show and as you can tell from the photo the advertising put her in the same class with Bailey's Jumbo, Barnes' Tusko and James Patterson's Modoc. The photo was taken in 1916. I don't know how long she was on the show or where she finished her trouping.

The second "Bingo," also a large female, who was named Vera and also was on the Ringling show when small but was sold to the Overton Park Zoo, Memphis, Tenn., where she spent a few years getting larger all the time. In 1926 she was bought by Wm. P. Hall and in turn sold to James Buchanan for his Robbins Bros. Circus. The newspaper advertising in 1927 had this to say about the new "Bingo." "Among the many new features this year can be mentioned 'Big Bingo,' the largest elephant in the world. Big Bingo is eighty years old and came all the way from India to exhibit herself. Her skin is badly wrinkled and looks like a marcel wave on a Kalamazoo flapper." She was exhibited on a low platform in the Robbins Bros. menagerie. When the Robbins show folded in 1930 she probably went with the rest of the show back to the Hall farm. She finished her trouping on the Arthur Bros. Circus where she died in 1945. The billing photo of her was made in St. Paul in the late twenties.

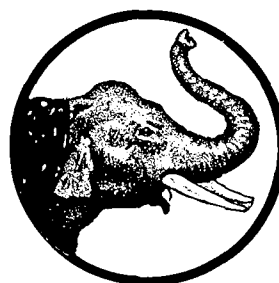
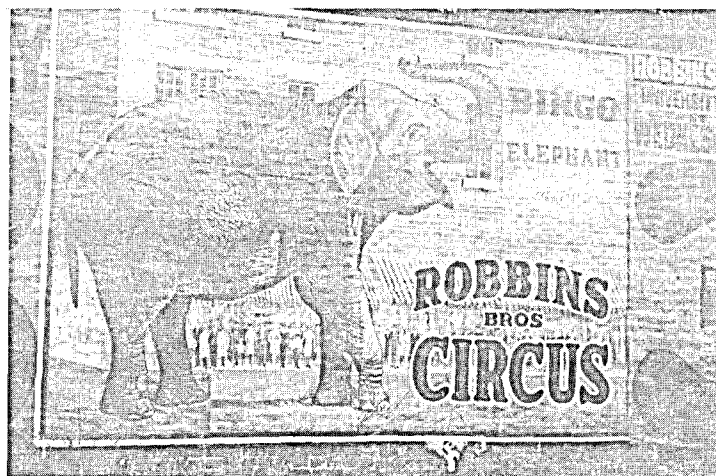
Having mentioned Memphis, Tenn., I recall quite vividly when all the shows would be heading towards it in the fall of the year, for it must have been the signal that the southern tour was officially on.

This town must have been the hub from which most of the advance agents set out to beat the other fellow to the other towns in the south, during the hey-day of the circus.

I believe some sort of a record must have been set in 1917 when four large railroad circuses contracted and played Memphis within one month.

The Buffalo Bill-Jess Willard Wild West played there on Oct. 6th. Two days later, on Oct. 8th, the Barnum and Bailey Circus was in. On Oct. 29th, the Sells Floto Circus made the town and on Nov. 5th the Ringling Bros. played Memphis to finish out a month of real circus jockeying. I don't recall any set of circus dates to equal this.

I would like to give photo credits to J. J. Ruff and to Bill Woodcock, the elephant historian, for information received. My thanks.





This great daub was made by the bill crew of the Pawnee Bill's Historic Wild West and Great Far East in Oshkosh, Wisconsin, for the show date of July 29, 1907. It is interesting to note how the dates are placed at either end and the other sizes of paper are evenly balanced from the big letter bill in the center. Photo from the Bandwagon Collection.

HODS, DAUBS AND 24 SHEETS

By FRANK A. NORTON

(The following article was written with the idea it may be a help to explain the terms used in making a collection of circus lithographs. Frank has the distinction of being the first collector to photograph an entire large collection of lithographs).

Have you ever walked down to the station to watch the evening train puff in and out again? And after it had puffed on its way, turned around and discovered it had left one of its cars behind? Sure you have, and as soon as you saw it you knew it was not just an ordinary railroad coach. No railroad ever painted its cars with flaming colors and pictures! You made a rush for the car and ran alongside as the switch engine shoved it onto a side track. Then you sat on a tie until long past bedtime listening to the billposters talking about one sheets and panel dates, three sheets, and sixteen's they had hung or posted that day. You heard Dusty Rhodes tell Chicago Red about how he wrapped up a barn for a 250 count or maybe it was the Philadelphia Wop telling Tommy Connors he got the coal yard done in Dinkyville for a 400 count, or maybe Weary Willie was telling about the six donohus he wrapped up in his country route that day.

Sheets — sticks — daubs — hods. You didn't know what they were talking about but you did know it had something to do with the

circus so you were satisfied. Finally you spotted the old man coming down the track looking for you and maybe swinging his extra razor strop so you took off for home and bed. But you didn't sleep — you were too busy thinking about all the gay posters those men were going to paste up come morning.

Well here is what those words are in ENGLISH!

A "1 sheet" is a poster or litho 28x42" in size and is the base from which all "bills" are measured. There are half sheets, one, two, three, four, six, eight, twelve, sixteen and twenty-four sheet bills.

The ½, 1, and 2 sheet bills may be "uprights" or "flats." An "upright" is when the printing and picture cross the paper the narrow way. A "flat" has the printing running the long way of the paper.

A half sheet is half the size of a 1 sheet or 28x21". A 2 sheet is twice the size of a one sheet or 42x56". A three or four sheet is always an upright and is equal in size to three or four 1 sheets posted together on the long sides. A 6 sheet is simply a bill printed in 2-three sheet sections. A 16 sheet bill is printed on 4 four-sheet sections, and the 24 sheet is made the same way.

A panel may be a ½ sheet or a 1 sheet, but is always an upright. If it is a half sheet it is 14x42" — if a one sheet it is 20x52". There is also a "streamer" bill and may be from two to six or nine sheets in size — but more about that later.

Anything up to a four sheet is a "lithograph" or "sticks" paper and is put up in stores with the aid of a pair of "sticks," and strips of sticky paper. Very few



One of the largest posting hits on record; made in 1905. The "SEPT" alone appears to be near 24 sheet size. McClintock Collection.

if any shows now use four sheets in their lithograph "hod" as the bundle of 150 to 200 sheets of paper the "lithographer" carries is called. Anything from a four sheet on up is "posting paper and is posted on the outside of buildings or on fences. It is posted up with a brush with ten to twelve foot handle. The small sheets are also posted along with the big bills.

The most common "type" of poster used is known as "stock" paper. The printing companies print up thousands of sheets in the different sized bills, but don't put the title on. There are Clown Bills, Lady Rider — Male Rider; Monkey; Animal; Elephant; Tumbler; Aerialist Bills. A circus orders so many sheets of whatever type they want and then the printer will put the show title on the bill or "cross line" it.

Pictorial paper needs no explanation. It is a Picture bill. Date sheets simply carry the show title, town and date and may be any size or shape up to 8 sheets.

Special paper is paper that carries the name of a performer such as Clyde Beatty and a good picture of the performer, or the act as the case may be. Date sheets are special paper as are price bills which carry the title and admission price. They are mostly used by the small shows with a 25c to 50c admission.

A "letter" bill can be any size but seldom goes over a six-sheet. It is colored but has no picture on it — just wording. Some bills have a small picture with the title taking up most of the bill. Many shows paste a small "date" slip across the bottom of the lithograph. The big shows use quite a lot of special paper but the small ones are usually "stock" paper with maybe a special for their feature act. Some of the big shows also have "copyrighted" paper which is used by that show alone.

In 1938 when Cole Bros. gave up the parade they had a large stock of "parade" paper on hand. They simply cut the top of the sheet off and pasted in a strip with "Robbins Bros." title on it, and used the paper up. (Ed. Note — Robbins was their No. 2 show for that season, and gave a parade). In 1943 the Beatty-Wallace Show used some of the Cole Bros. one sheets showing Beatty in the cage and carrying his name. The Cole title was simply cut off and the paper sold to B-W who had it slipped with their title. This often happens when a show has paper on hand that they cannot use.

A "daub" may be any size, shape or on anything. It is simply a number of bills posted in one place, such as

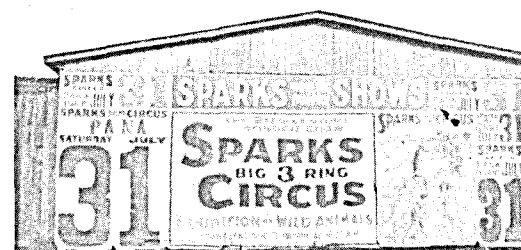
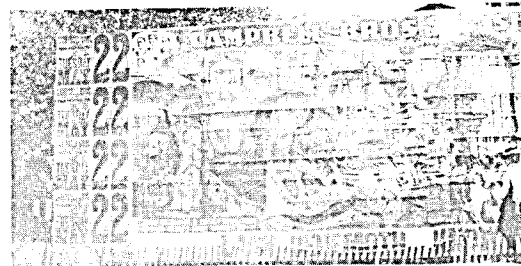
a fence or a barn. They are usually spoken of as three-high or four-high, and two to two hundred long. Maybe it is a "coalyard" fence high enough to get a three sheet on. That makes it a three-high. The biller starts at one end with a three sheet date — then maybe he will sloop up a six-sheet-picture, then a three sheet date, and a three sheet picture, then maybe a six sheet date and then three one sheet flats or a few panels, until he comes to the end of the fence. Say he gets five 3-sheets, two 6-sheets, and three 1-sheets on the fence — the "daub" is then a three high-ten long.

If the fence were high enough to get a three sheet with a 1-sheet flat above it, it would be four high — ten long. Sometimes he can go five or six high on a barn or building. That is when he uses a "Streamer" which is nothing but a long "flat" bill with the title on it, and maybe made in from 2 sheets on up to 8 or 9 sheets in length. He slaps up his big bills and if there is room he will slap a row of one sheet flats above or below them, and then put the streamer across the top. Sometimes he will put up several three and six sheets and then put up a sixteen which is four-high. He will use the streamer to bring the three's and six's up even with the sixteen, or if he has no streamer, he will use one sheet flats. A biller with an artistic mind, a big barn, and a good variety of paper can really produce a work of art that any farmer should be proud to have on his farm.

There have been cases though where the biller found no one at home so went to work anyway with the hopes of getting finished before the farmer arrived, only to have Mr. Farmer arrive too soon and hopping mad. It is a sad sight to see a biller pulling down his own paper before it is even dry, with Mr. Farmer watching him over the sights of a 12-gauge.

Years ago all farmers had an out-house or air-conditioned bathroom. As a rule a six-sheet would just about go completely around one. "Donoghu" is show world name for the bathroom, hence the term "Wrapping up a Donoghu." And the farmers like to have you do it because the paper kept the cold winds from blowing through the cracks and giving him a chill as he imitated that famous statue, "The Thinker."

The Campbell billing is 1911. Great Floto 1905. Sparks 1920. Sun Bros. 1908. Careful examination of the Christy rhino bill will show a King Bros. date. In 1946 Elmer Kauffman, bill car manager for the new King show, picked up a supply of Christy paper. Much of it was too



old and brittle to be used, however here is evidence that some of it was used in 1946, many years after the Christy show closed. Photos from Bandwagon Collection.

*Season's Greetings
To You We Sing
We Wish You Luck
Bob & Agnes King*

*Christmas Greetings
and
New Year,s Too*

*See You in Peru
in '62*

F. C. FISHER and SON

*Christmas Greetings and
Happy Wishes for a
Sparkling New Year*

BENJAMIN J. KRONBERGER
C.H.S. No. 827
1609 East 175th Street
CLEVELAND 19, OHIO

GREETINGS



EDDIE JACKSON

C. H. S. NO. 8

SORRY, NO CARDS THIS YEAR—busy
recuperating from an attack of pneumonia.

CURRENT SHOW NEWS

By Tom Parkinson

Among circus people spotted at the annual outdoor conventions in Chicago were Bev. Kelley, Jack Mills, Neil Berk, Walter Kernan, Jack LaPearl, Wimpey the Clown, Mickey Blue, Viola McLeod, Jack Sweetman, Larry Benner, Nat Green, Dave Friedman, Herb Pickard, George Hamid, Bernie Mendelson, Whitie Lehrter, Hubert Castle, R. G. Hampton, Al Dobritch, Duncan (Cisco Kid) Rinaldo, Berni Miller, Gene Holter, Charles Blaum.

Hoxie Bros. will turn to phones this season. So will Kelly-Miller. Sells & Gray will use three days of phones per week . . . Jimmy Ray finished the season with Wallace Bros. . . . Neil Berk moved from Beatty to Wallace. J. C. Rosenheim left Wallace to join Beatty . . . The Delavan, Wis., Enterprise sports editor, W. Gordon Yadon, has written a 20-page tabloid about Delavan's circus history. It is for sale in an effort to raise money for furthering the writing of Delavan history.

Frank McClosky and Walter Kernan—with three shows already set for next season—reportedly are dickering to lease a fourth title—Bailey Bros. If the deal clicks, they will put out the show. Bailey's owner, Big Bob Stevens, has been having eye troubles . . . Funerals of Roland Butler and Mrs. Pat Valdo were the same day in Sarasota and hours were changed so show people could attend both.

Al Butler, ex-circus agent now head of "Sound of Music," has taken a few weeks off to be hospitalized in Detroit. Sam Stratton, another legit vet from the circus, is filling in for Butler during the musical's Chicago stand. Frank Butler is headquartering at the Paramount Hotel, New York, as is his winter custom . . . Babe Boudinot and Harry Bert have closed with General Outdoor in Chicago.

Floyd King will undergo surgery for a cataract on one eye about December 15. Similar surgery two years ago was successful on the other eye. He spent a few days on King Bros. Circus prior to its closing the season December 3 at Green Cove Springs, Florida.

Business has been good for the

Ringling circus this season, despite the fact it played to light business at Lincoln, Des Moines, Canton and Tulsa. Polack Bros. business was about even with last year. Kelly-Miller had a bad year. Hagen Bros. Circus made no profits, according to reports. Beatty-Cole had a good strong year, but several weeks in the south were slow. King Bros. also

did well on the year but tapered in the south.

Harry Dube may be back with Ringling next year . . . Wagon Train, the show that plans to tour overland with 60 horses and 25 wagons, is recruiting show people who know horses and wagons. In charge is Shorty Stevens, who was on concert and elephants for Barnum & Bailey.

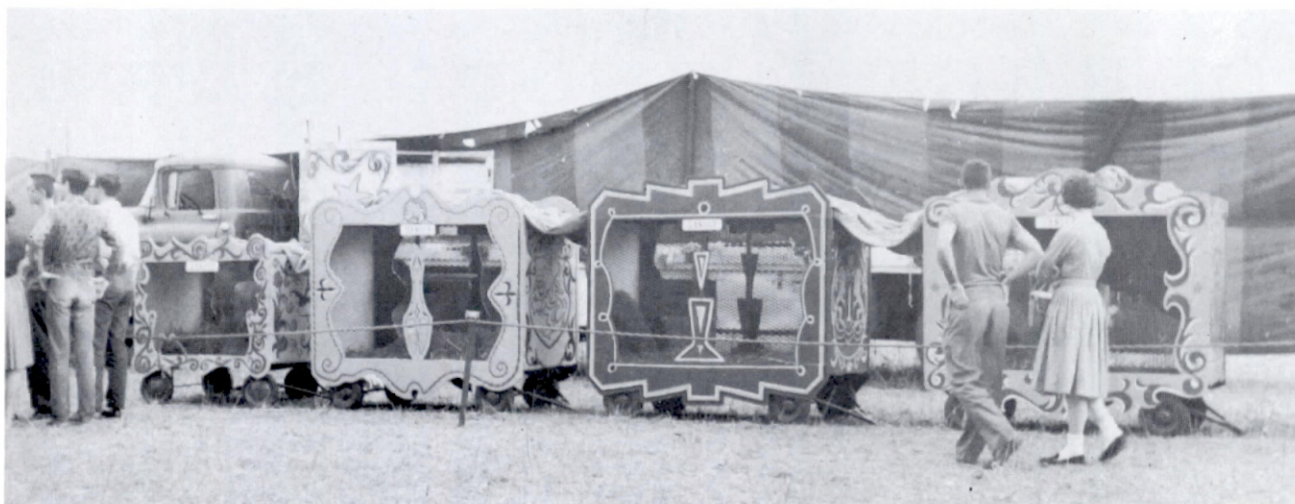
JOHN CLARK'S LITHOGRAPHS STONE & MURRAY'S CIRCUS IS COMING.



THE BEST IN THE WORLD.

PERFORMANCES AFTERNOON AND EVENING.

1870



HAGEN BROS. CIRCUS 1961

By LELAND L. ANTES, JR.

Reviewed at Georgetown, Texas, Monday, March 26. Howard Suesz' Hagen Bros. Circus is now in its twelfth season, and it has progressed physically into one of the finest medium-sized shows on the road. Unfortunately, it is the sister show of the indoor Clyde Bros. unit. This puts a serious kinker drain on the Hagen outfit. At Georgetown, they had an even dozen displays programmed. Many of the troupers admitted that the program was in serious need of bolstering. A Mexican troupe of four hadn't shown up as yet, and this eliminated any chance of putting on a spec.

Any show looks good on the lot if it has a fresh coat of paint and hole-free canvas. This, Hagen had, plus new sideshow banners, cross cages, and seat masking under the big top. Henry Thompson, the kidshow manager, built the little cages, painted the banners and decorated many of the trucks within two weeks at their temporary quarters set-up in LaGrange.

For the first time in the nearly thirty years of this writer's circus visiting, he saw his first sidewalled sideshow layout. Thompson says that he's looking for either a 40 or 50' x 100' top, but hasn't found just what he wants as yet. He and

his wife, Sandra, do punch and knife throwing as platform acts. They now refer to their wheel of death knife acts as "the girl on the flying saucer."

Another old-time touch seen on the lot was the use of a double line of wooden stakes around the big top. The top is their 1960 holdover, a 90' with three 40s. Seating consists of planks for both reserves and blues, a la the old Dailey show.

Big top lighting is adequate with eight bulbs hanging from each of the four pushpole center poles, which were painted in Barnum blue. The single line of quarter poles is in Ringling red, and the sidepoles are

white. The top looked rather bare, riggingwise, as they only had one swinging ladder in the way of aerial apparatus. The center ringcurb is painted white, while the other have alternating red and blue sections, and the seat masking, etc., is in red with blue trim. This all makes a very neat big top interior.

Out front, Hagen uses a live pony ride, novelty joint, snake pit show, white ticket wagon, and one juice joint, as well as the neatly lettered 30x30' marquees. All this, of course, in addition to the kidshow. Admission \$1.25 and 75c and 50c reserved.

Main color scheme on the trucks is white with red and blue lettering and some multi-colored polka dots. The outstanding exception is the prop truck, which is done in red and has some scenic panels reminiscent of the 1959 Cristiani calliope trailer.

The cookhouse is housed in about a 20x40' top, and the kitchen equipment is truck-mounted, as is the case with most other shows on the road today. Only other canvas on the show consists of a couple of horse truck canopies comprising the stables department.

Show-owned rolling stock includes:

22—Props.

23—Snake show trailer (the former 4-



Shown here is the cook house truck and trailer. Photos by Leland L. Antes, Jr.

- wheeled ticket wagon).
- 24—Flatbed semi carrying the small cages.
 - 25—Concession semi.
 - 26—Light plant semi.
 - 27—Kidshow canvas and prop semi.
 - 28—Pole and stringer semi.
 - 29—Seat lumber semi.
 - 74—Big top spool wagon.
 - Office wagon and spare tires semi.
 - Cookhouse truck and 2-wheel trailer.
 - Shop truck and pony semi.
 - Bull semi (carries three elephants).
 - Yellow cross cage carries a honey bear.
 - Pink cross cage carries a honey
 - Purple cross cage carries a baboon.
 - Green cross cage carries monkeys.
 - Red cross cage carries two African lions.
 - Dark green cross cage carries a pair of mabdrills.
 - Blue cross cage carries a coyote.
 - Orange cross cage carries white fantail pigeons.
 - Sky blue cross cage carries a South American rat.
 - Water wagon.
 - Fordson tractor stakedriver and 2-wheel trailer to haul same.

About a dozen private trucks and a like number of house trailers round out the roster.

As was previously mentioned, the performance is very thin for a show of this magnitude, but knowing the Hagen Bros.' policy, it will be strengthened as soon as possible. Organist George West and equestrian director Mack Zurcher present the following show, using only about ten performers.

Display No. 1

Johnny Laddie's trained dogs and monks.

Display No. 2

Inez Santiago on the swinging ladder.

Display No. 3

Billie and Bob Grubb's fabulous manege offering.

Display No. 4

Clown stop by Pete Lopez, Buck Leahy, "Stud" Foster, and tramp character, Charley Brown.

Display No. 5

Single bull, trainer unknown.

Display No. 6

Juggling by the Santiagos and Charley Brown.

Display No. 7

The Laddie Lamont troupe (5) unsupported ladders. (This is the climactic act of the show).

Display No. 8

Clown hair growing gag.

Display No. 9

Bob Grubb's beautifully matched six-horse liberty act.

Display No. 10

Miss Santiago's trained dogs.

Display No. 11

Clown golfing gag.

Display No. 12

The Riding Santiagos, Inez and Eddie. This young couple has plenty of what it takes, and shows real form in the fire hoop climax. Johnny Laddie is their ringmaster.

All out and over.

Staff includes:

Henry Brunk, road manager.

Mrs. Henry Brunk, secretary and acting concession boss.

Enoch Brafford, boss canvasman.

Henry Thompson, scenic artist and sideshow manager.

Mack Zurcher, electrician and equestrian director.

WANTED

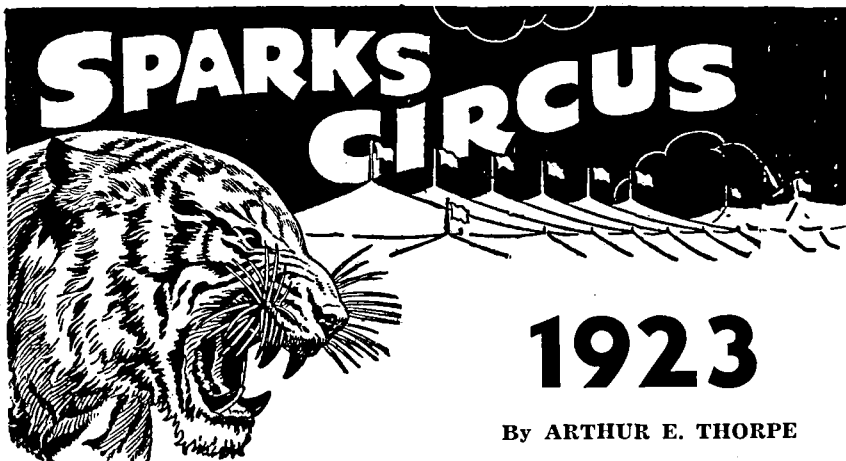
PONY SIZE CIRCUS WAGON. Any type. Condition must be favorable. Write FREDDIE DAW, P.O. Box 71, Coral Gables 34, Florida.

Bill Woodcock's Circus Album



The William P. Hall Quarters at Lancaster, Mo., shown here about 1924. William Preston Hall ("Diamond Bill," horse king of the world), is shown in the foreground. Behind him is Al Langdon, elephant trainer.

SPARKS CIRCUS



1923

By ARTHUR E. THORPE

I saw the cleanest circus in the world yesterday. Sparks Circus were in Granite City, Ill., across the river, so I slipped away from the office at ten o'clock and the inter-urban landed me a half block from the lot, just as the parade heralds were returning. They had a neat parade line-up as follows:

2 Mounted Heralds with American Flags. No. 1 Band (red and gold), 8 Horses. 13 Mounted Riders. 6 Horse Tableaux (Japs). 4 Horse Den (Ostriches) Orange. 4 Horse Den (Axis Deer) Green. 8 Pony Calliope (red). 6 Horse Den (Tiger) Green. 4 Horse Den (Monkey) very Dark

Blue or Black and Silver. 3 Riders. 4 Horse Den (Kangaroos) Red. Clown Band (6 Horses). 2—2 Horse Tandems. 2—3 Horse Tandems. 6 Horse Den (Polar Bears) Yellow. Mule Tandem (Clown). 4 Horse Den (Seals) Blue. 4 Horse Den (Leopard) Red. Side Show Band (8 Horses). Wild West Riders (4). 6 Horse Den (Lions) Red. 4 Horse Den (Black Leopard and Tiger) White. 3 Camels. Zebra Tandem. 6 Bulls. 8 Horse Calliope (Red).

All dens were open, and all were carved.

Rolling stock—6 stock cars (steel reinforced) 5 coaches (wood) 9 steel

flats. (All painted orange except two stocks which were yellow).

Big Top—120 round end with 3 forties, 3 wood curb rings. Reserves (star backs) 10 tier high. Blues 15 tier high. 2 sets quarter poles but fairly narrow track.

Menagerie—60 or 70 foot with 3 thirties. Cages spotted close together with no evidences of padding unless you would consider the flat wagon used to haul the performing animals into the arena.

10 cages—3 llamas (one an infant), 4 camels—(one an infant), 6 bulls—2 zebras.

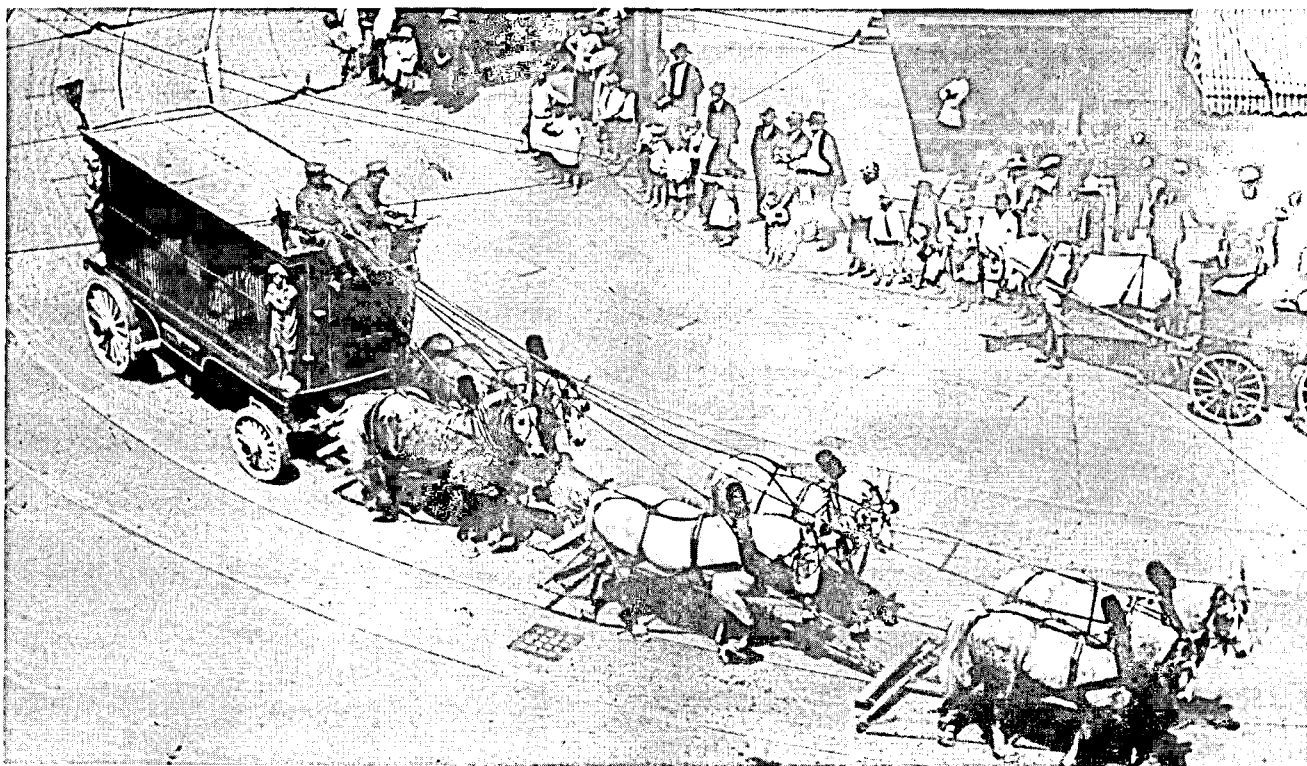
All concessions, sandwiches, drinks, ice cream cones, etc., were five cents.

Admission—adults, 75c; children, 30c, reserved seats, 50c.

Side show—50 with 2—30's. Minstrel, Illusion Act, Punch and Judy, Sword Walker, Indian Dervish, Indian Fire Eater, Accordion Player, Tramp Juggler, Snake Charmer, Trained Cockatoos. Cleanly presented, with the most courteous and gentlemanly lecturer I have ever seen with any show; the same applies for the outside barker. He gave three ballyhoo's after which he said "No more free shows. The performance inside starts immediately." Sure enuf they did. There was no ballyhoo after that and they began, although there was only a handful inside. Admission, 25c.

Big show attendance was miser-

Photos by Eddie Jackson



able, about 500 but Granite City's record is nothing in the afternoons and turn-aways at night. G.C. is a manufacturing center and everybody works in the daytime.

Sparks Circus is a small show that can be judged by big show standards. It had two outstanding features.

The first is Naida Miller with an act patterned along the lines of Bird Millman. She is not Bird Millman's equal, but very clever and would make an acceptable substitute. Was very pretty, a brunette very much like Marie Prevost of the movies, has the same build as Miss Millman, dresses the act the same, with much the same routine, especially her manner of getting off the wire.

The second was Emil Kloske's 16 Horse Act, patterned after the Hess Act with Ringling-Barnum. It's a

*The WORLD'S TENTED
MASTERPIECE!*
1923



**SPARKS
CIRCUS**

THIS SEASON
AUGMENTED BY
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**TRAINED
WILD
BEASTS**

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SUPREME
ACHIEVEMENT
IN CLEAN
AMUSEMENT

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PERFORMANCES
DAILY**
at 2 and 8 P.M.

DOORS OPEN TO PUBLIC
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THE COMPREHENSIVE MENAGERIE

pure matter of taste as to which is better.

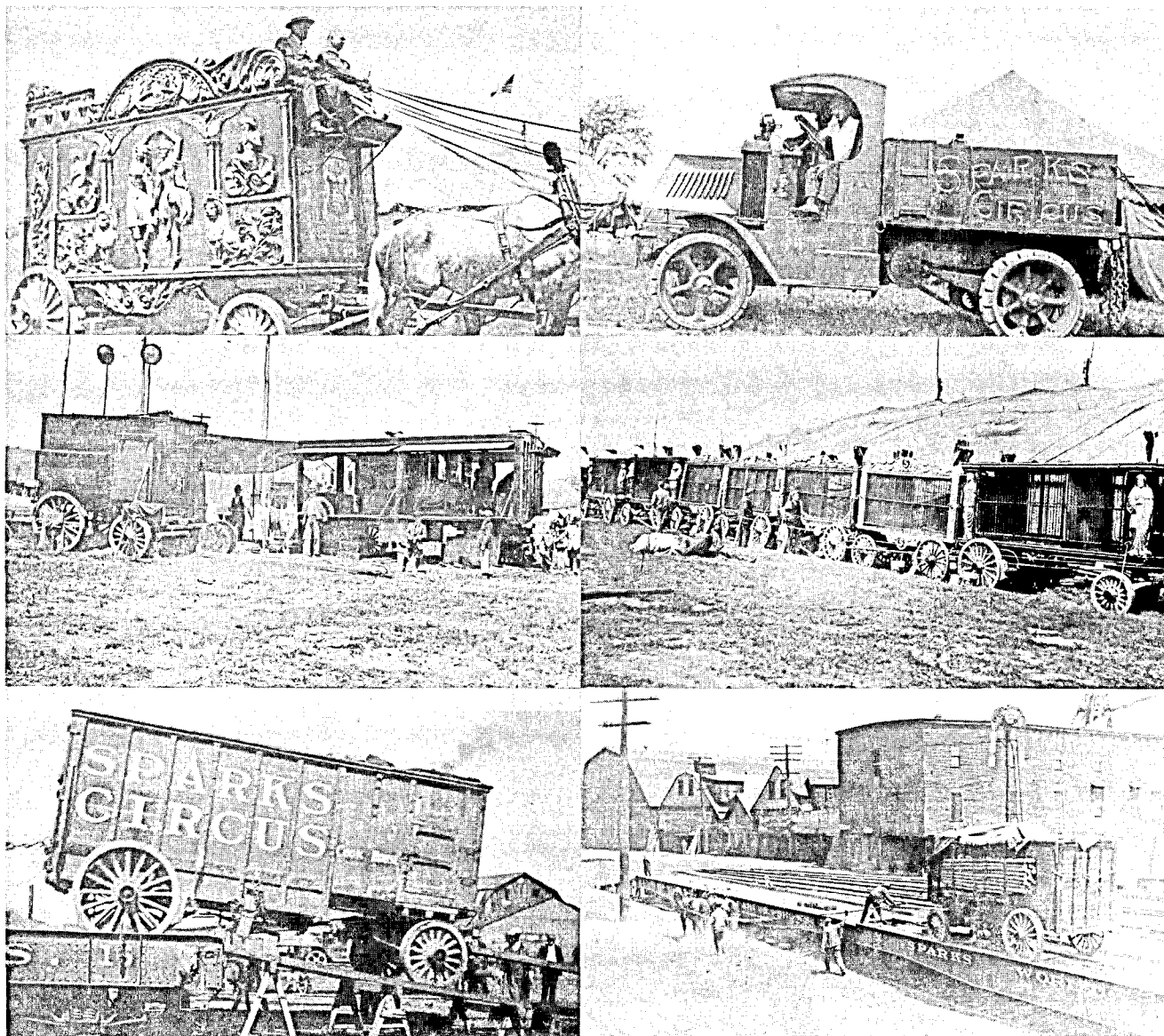
The other trained animal acts, tigers, bears, lions, were the equal of any I have ever seen, and worked much faster than usual.

The elephant number was unusually fast, with many new and clever evolutions and all the old tricks in new dress so that they seemed new.

Ninety percent of the clown walk-arounds were absolutely originals.

There were but three aerial acts. 2 Single Iron Jaw Numbers, and a triple bar act.

The weakest thing in the show was the A. G. Barnes opening spec. It was the only cheap thing about the whole outfit. If my opinion is worth anything I would say that the money spent on a circus prima-donna is just money thrown away.



CIRCUS FIRSTS

The first giraffe for exhibition purposes was brought to this country by Rufus Welch and Caleb Weeks in 1837.

The first American Circus was taken to England by Richard Sands in 1840.

The first somersault on a bareback horse was turned by John H. Glenroy while with Welch's circus in 1846.

The first Circus to exhibit in America was Rickett's.

The first Circus to show in the State of Florida was the John Robinson Circus in 1848.

The first bareback rider was James Robinson.

The first elephant was brought to America by Jacob Crowinshield in April, 1796.

The first tank wagon for carrying a hippopotamus was built for George F. Bailey.

The first organization known as the Flatfoots was composed of John June, Lewis Titus, Sutton Angevine and Jerry Crane.

The first elephant in the world ever born in captivity was owned by Cooper and Bailey in 1879, with whose show the happy event occurred.

The first Circus to make its way over the Green Mountains, Vermont, was Madigan's Circus.

Montgomery Queen took the first show to the Pacific Coast.

Cook tent first started at John

Robinson at Dawson, Ga., 1867.

The first Circus in America to show under a top canvas in America, 1826, was started by Nathan A. Howes and Aaron Turner.

First American Circus exhibited in America in 1815 at Haymarket Place, Boston, Mass.

The first full tent circus originated in the towns of Somers and North Salem, Westchester County, New York, and Southeast and Carmel, Putnam County, New York, by the Flatfoots Raymond Titus, John June, Quick, Angevine, Crane, Smith, J. J. Nathans, who exhibited between 1826 and 1834.

June, Titus and Angevine were the first to import wild animals on their own account.

The first menageries were gotten together by purchasing animals from sea captains who, in spirit of speculation, would bring them to the American shores.

The first Circus and Menagerie exhibited in 1851, at one price of admission and owned by the same proprietors. Prior to that they were separate and distinct attractions and, while the menagerie had the greater drawing power, it was only exhibited in the daytime.

Cook Brothers brought the first circus from England in 1797.

Conklin Brothers took the first circus by rail to California in 1870.

The first railroad show was the

Spaulding & Rogers Circus in 1856.

Dan Rice ran the first and only one-horse show in 1854.

The first circus to introduce the cook tent, horse tent, harness shop, concert in the big show and selling tickets on the seats was the E. F. and Jerry Mabies Circus in 1857.

The first circus to introduce two rings and reserved seats with back and footrests was the Great Eastern Circus in 1870.

Levi J. North and Harry J. Turner ran the first canalboat show in 1853.

The first hippodrome exhibit in this country was in 1853—it was called "Franconi's Hippodrome," brought to this country by Howes.

Dr. Charles T. Phenix was the first veterinarian employed by P. T. Barnum in 1869.

The first circus in the United States was opened in 1780 in Philadelphia and was patronized by George Washington and his staff.

First Hippodrome races exhibited by P. T. Barnum in America.

First millionaire circus proprietor was W. W. Cole.

The first American Circus exhibited in Boston in 1815.

The first perpetual Circus was John Robinson's, organized in 1824.

The first Wagon Show was operated by Nathan Howes in 1831.

The first boat show known as a "Floating Palace" was operated by Spaulding and Rogers firm on the Ohio and Mississippi Rivers in 1856.

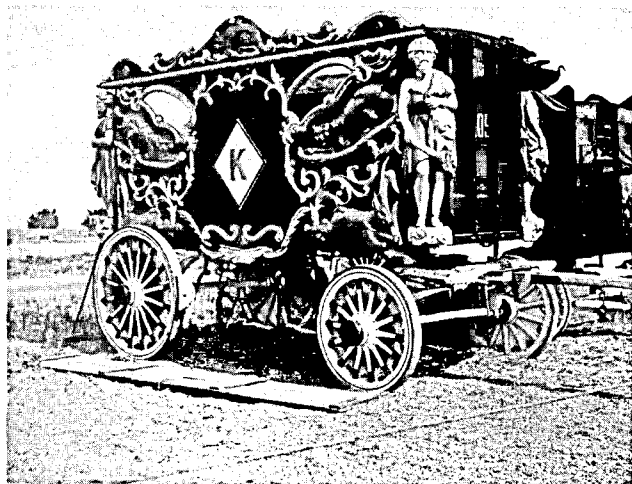
The first American Circus to invade England was that of Seth B. Howes in 1857.

W. C. Coup was first to have railroad cards built to transport a circus (Barnum) in 1872.

Conklin Brothers consolidated with Yankee Robinson and was the first circus to travel from coast to coast by rail in 1872.

Hagenbeck introduced the wild animal circus into the United States in 1901.

CHARLIE PUCK'S OLDTIME SNAPSHOTS



In 1936 Ken Maynard opened his Diamond K Wild West show. He used many old Christy wagons, nearly all carried the diamond with a "K" in the center. The wagon shown here will soon be covered in the "Circus Wagon History File." The Maynard show lasted only one stand.

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RECORD OF CIRCUSES ON TOUR-BY SEASONS

CIRCUSES ON TOUR - SEASON 1910

Listed according to railroad equipment and owners name.

Circuses on tour, listed according to railroad equipment, symbols as follows: A - advance; S - stock; F - flats; P - passenger; T - total.

	A	S	F	P	T
Ringling Bros., "World's Greatest Shows." Al, Alf T., John, Otto, Chas. Ringling. -----	3	26	40	15	84
Barnum & Bailey, "Greatest Show on Earth." Ringling Brothers' Owners. -----	4	27	39	14	84
Buffalo Bill's Wild West & Pawnee Bill's Great Far East. Col. Wm. F. Cody, "Buffalo Bill," Maj. Gordon W. Lillie, "Pawnee Bill." -----	3	25	21	10	59
Adam Forepaugh & Sells Bros. "Enormous Shows United" Ringling Bros. owners. -----					47
Carl Hagenbeck & Great Wallace Shows Combined. B. E. Wallace. -----	2	13	21	9	45
John Robinson's 10 Big Shows Combined. John "Gil" Robinson, John F. Robinson. -----	2	10	20	10	42
Sells-Floto Circus. H. H. Tammen, F. G. Bonfils. -----	2	9	13	7	31
Campbell Bros. "Great Consolidated Shows." A. G., Doc, Ed, Virg. Campbell, Fred Hatfield. -----	2	8	12	6	28
101 Ranch "Real Wild West." Geo. L., Jos. C., Zack T. Miller, Edward Arlington. -----	2	9	10	6	27
Gollmar Bros. "Greatest of American Shows." B. F., Fred C., Walt, Chas. Gollmar. -----	2	6	10	6	24
Young Buffalo's "Wild West & Texas Rangers." Col. Vernon C. Seaver. -----	2	6	7	8	21
Yankee Robinson Shows. Fred Buchanan. -----	1	5	8	5	19
Robinson's Famous Shows. Dan R. Robinson, "Bunk" Allen. -----	1	4	8	5	18
Howe's "Great London Shows." Jerry Mugivan, Bert Bowers. -----	1	5	6	4	16
Gentry Bros. Famous Shows. Henry B., W. W., J. W., F. H. Gentry. -----	1	4	7	3	15
Frank A. Robbins "All-Feature Shows." Frank A. Robbins. -----	1	3	7	4	15
Jones Bros. "Buffalo Ranch Wild West." J. Augusta Jones. -----	1	3	6	4	14
Mighty Haag Shows. Ernest Haag. -----	1	3	6	3	13
Dode Fisk Shows. Dode Fisk. -----	1	3	4	3	11
Sparks Shows. Charles Sparks. -----	1	2	4	2	9
Sun Bros. "World's Progressive Shows." George Sun, Pete Sun. -----	1	2	4	2	9

Greater Norris & Rowe Shows. Closed after three weeks.
Sold in lots by Peru Trust Co., Peru, Indiana.
22 Circuses on tour, season of 1910.

CIRCUSES ON TOUR - SEASON 1911

	A	S	F	P	T
Ringling Bros. "World's Greatest Shows." Al, Alf T., John, Chas, Henry Ringling. Otto Ringling died March 31, 1911. Henry acquired interest. -----	3	26	40	15	84
Barnum & Bailey, "Greatest Show On Earth." Ringling Brothers, owners. -----	4	27	39	14	84
Buffalo Bill's Wild West & Pawnee Bill's Great Far East." Col. Wm. F. Cody, "Buffalo Bill," Maj. Gordon W. Lillie, "Pawnee Bill." -----	3	25	21	10	59
Adam Forepaugh & Sells Bros. "Enormous Shows United." Ringling Bros. owners. -----	3	13	25	9	50
Carl Hagenbeck & Great Wallace Shows Combined. B. E. Wallace. -----	2	13	23	10	48

John Robinson's "10 Big Shows Combined." John "Gil" Robinson, John F. Robinson. -----	2	10	20	10	42
Sells-Floto Circus. H. H. Tammen, F. G. Bonfils. -----	1	9	13	7	31
101 Ranch "Real Wild West." Geo. L., Jos. C., Zack T. Miller, Edward Arlington. -----	2	9	10	6	27
Campbell Bros. "Great Consolidated Shows." A. G., Doc, Ed, Virg. Campbell, Fred Hatfield. -----	2	7	11	6	26
Gollmar Bros. "Greatest of American Shows." B. F., Fred C., Walt, Chas. Gollmar. -----	2	6	10	6	24
Young Buffalo's "Wild West & Texas Rangers." Col. Vernon C. Seaver. -----	2	6	7	6	21
Yankee Robinson "3-Ring Circus & Texas Bill's Wild West." Fred Buchanan. -----	2	5	8	5	20
Robinson's Famous Shows. Dan R. Robinson, "Bunk" Allen. -----	1	4	8	5	18
Al G. Barnes "3-Ring Circus & Trained Wild Animal Exhibition." Al G. Barnes. -----	1	5	7	4	17
Howe's "Great London Shows." Jerry Mugivan, Bert Bowers. -----	1	5	6	4	16
Gentry Bros. Famous Shows. Henry B., W. W., J. W., Frank H. Gentry. -----	1	4	7	3	15
Frank A. Robbins "All-Feature Shows." Frank A. Robbins. -----	1	3	7	4	15

Pre-Publication Announcement...

THE ONE-HORSE SHOW

The Life and Times of Dan Rice

By JOHN C. KUNZOG

A chronicle of the early circus. Not old themes in new phraseology, but new phases of the past brought to light.

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It is Americana! It is Circiana! It is all here as circus monarchs of a bygone era parade through the pages of this book in a saga of the glorious past. If the circus is your love, *The One-Horse Show* is your book.

Save \$2.00. Send \$6.00 now for a copy of this book which will be out in mid-February, or reserve your copy at regular price when issued.

JOHN C. KUNZOG

36 Norton Avenue Jamestown, N. Y.
Reference: Chautauqua National Bank of Jamestown.

Mighty Haag Shows. Ernest Haag	---	1	3	6	3	13
W. H. Coulter's "Famous Railroad Shows." W. H. Coulter, Wm. Hooganwoning, Geo. H. Embree. July 25th increased to 24 cars with title changed to "W. H. Coulter Shows & Indian Pete's Wild West."	-----	1	3	5	4	13
Kit Carson's "Buffalo Ranch Wild West." Thomas F. Wiedemann. Formerly "Jones Bros. Buffalo Ranch Wild West."	-----	1	3	5	3	12
Sparks "World-Famous Shows." Charles Sparks, Clifton Sparks.	-----	1	2	4	3	11
Sangers Combined Shows. Jerry Mugivan, Bert Bowers, owners. Chas. Mugavin & Art Bowers, managers. Formerly "Dode Fisk Shows."	-----	1	3	4	2	10
California Frank's "All-Star Wild West." Edward Arlington, Major Rhodes, C. F. Hafley, California Frank.	-----	1	4	3	3	11
Downie & Wheeler's "World's Best Shows." Andrew Downie, Al F. Wheeler.	-----	1	2	5	2	10
Sun Bros. "World's Progressive Shows." George Sun, Pete Sun.	-----	1	2	4	2	9
Bulger & Cheney's Railroad Shows. Out only a few weeks. Failure.						
26 Circuses on tour, season 1911.						

CIRCUSES ON TOUR — SEASON 1912
Listed Alphabetically According to Owners Name
(Only Partial Listing of Railroad Equipment)

	A	S	F	P	T
Al G. Barnes 3-Ring Circus & Trained Wild Animal Exhibition. Al G. Barnes					

Barnum & Bailey, "Greatest Show on Earth." Spec. "Cleopatra." Ringling Bros.					
Buffalo Bill's Wild West & Pawnee Bill's Great Far East. Col. Wm. F. Cody, "Buffalo Bill." Major Gordon W. Lillie, "Pawnee Bill."					
Campbell Bros. "Great Consolidated Shows." Campbell Bros.					
Cole Bros. "World-Toured Shows." W. H. Coulter, A. G. Campbell.					
Downie & Wheeler "World's Best Shows." Andrew Downie, Al F. Wheeler.					
Gentry Bros. Famous Shows. Gentry Brothers.					
Gollmar Bros. "Greatest of American Shows." Gollmar Bros.					
Hagenbeck-Wallace Circus. B. E. Wallace.					
Mighty Haag Shows. Ernest Haag.					
Howe's Great London Shows. Jerry Mugivan, Bert Bowers.					
Kit Carson's "Buffalo Ranch Wild West." Thos. F. Wiedemann.					
101 Ranch Real Wild West. Miller Bros. & Edw. Arlington	2	8	10	8	28
Prairie Lillie & Nebraska Bill's Wild West. Welsh Bros.					(10 Cars)
Ringling Bros. "World's Greatest Shows." Spec. "Joan of Arc." Ringling Bros.					
Frank A. Robbins "All-Feature Shows." Frank A. Robbins.	1	3	6	3	13
Yankee Robinson 3-Ring Circus & Texas Bill's Wild West. Fred Buchanan.					

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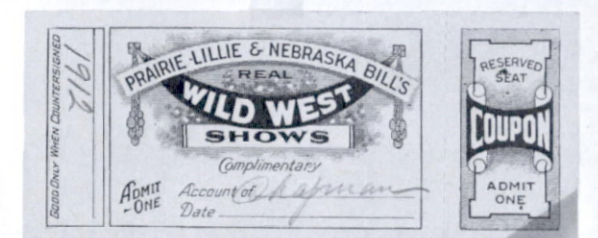
Young Buffalo Wild West & Col.
Cummins Far East. Col. Vernon C.
Seaver, Col. Frederick T. Cummins.
Sanger's Combined Shows. Jerry Mug-
ivan, Bert Bowers. -----
Sells-Floto Circus. H. H. Tammen, F. G.
Bonfils. -----
Sparks "World Famous Shows." Charles
Sparks. -----
Sun Bros. "World's Progressive Shows."
George & Pete Sun. -----
22 Circuses on tour in 1912.

CIRCUSES ON TOUR — SEASON 1913
Listed Alphabetically According to Owners Name.
(Partial Listing of Railroad Equipment)

	A	S	F	P	T
Al G. Barnes Big 3-Ring Wild Animal Shows. Al G. Barnes. -----					
Barnum & Bailey "Greatest Show on Earth." Spec. "Cleopatra." Ringling Brothers. -----					
Buffalo Bill's Wild West & Pawnee Bill's Great Far East. Col. Wm. F. Cody, "Buffalo Bill." Major Gordon W. Lillie, "Pawnee Bill." -----					
Cole Bros. "Greater World-Toured Shows." A. G., Virg., Ed. Campbell, Fred Hatfield. -----					
Downie & Wheeler "World's Best Shows." Andrew Downie & Al F. Wheeler. -----					
Gentry Bros. Famous Shows. Gentry Brothers. -----					
Gollmar Bros. "Greatest of American Shows." Gollmar Bros. -----	2	6	11	6	25
Howe's Great London Shows. Mugivan & Bowers. -----					
Mighty Haag Shows. Ernest Haag. ---	1	3	6	4	14
Hagenbeck-Wallace Circus. B. E. Wallace. -----					
Irwin Bros. "Cheyenne Frontier Days Wild West." Irwin Bros. -----					
Kit Carson's "Buffalo Ranch Wild West." Thos. F. Wiedemann. -----					
101 Ranch Real Wild West. Miller Bros. & Edw. Arlington -----	3	9	13	8	33
Arlington & Beckmann's "Oklahoma Ranch Wild West." Edw. Arlington & Fred Beckmann. -----	2	4	7	4	17
Ringling Bros. "World's Greatest Shows." Spec. "Joan of Arc." Ringling Bros. -----					
Yankee Robinson Circus. Fred Buchanan. -----	2	6	10	5	23
Frank A. Robbins "All-Feature Shows." Frank A. Robbins. -----	1	3	6	3	13
Rice Bros. "Colossal Railroad Shows." Barrett & Zimmerman, Art. Bowers, John H. Garrett, Managers. -----					
Sells-Floto Circus. H. H. Tammen, F. G. Bonfils. -----					
Sanger's "Greater European Circus." Mugivan & Bowers. Zack Terrell & Louis Thilman, Managers. -----					
Sig. Sautelle's "Nine Big Railroad Shows." Sig Sautelle, Oscar Lowanda, Geo. W. Rollins. -----					
Sparks "World-Famous Shows." Charles Sparks. -----	1	2	4	3	10
Sun Bros. "World's Progressive Shows." Geo. & Pete Sun. -----					
Vernon C. Seaver's "Hippodrome, Young Buffalo Wild West & Col. Cummin's Far East." Col. Vernon C. Seaver, Col. Frederick T. Cummins. -----					
Wyoming Bill's Wild West. Welsh Bros. -----					
25 Circuses on tour in 1913.					

(10 Cars)

PASSES OF 1912-13 SHOWS



THE NEW YORK AND NEW ORLEANS ZOOLOGICAL & EQUESTRIAN EXPOSITION

By DON MARCKS

The New York & New Orleans Zoological & Equestrian Exposition played in Oakland, Calif., on June 16-17, 1873. The lot was located at 13th and Broadway (which is now the heart of the downtown area).

Advertising ran in the local papers stating that the show traveled only by rail on a train of 27 cars. It would be coming to Oakland after a successful stand in Sacramento on June 15th. Some 18 cages of wild animals would be open for display in the menagerie and over 50 artists would be performing in the big top itself.

Arriving in Oakland, the show set

up its maize of tents and then promptly at 11 A.M. presented a free street parade which was led by the show's elephant, followed by the Swan Band chariot with 10 musicians, dromedaries were next in line and then came the long display of open dens with such animals as tigers, lions, leopards, etc.

Following the parade a special attraction at the circus lot was the performance by Mlle. Christiane, who walked a wire to the top of the Pavilion some 200 feet in the air.

Prices for the performances were adults \$1.00 and for children 50c.

Two shows a day were presented which featured the Van Zandt Bros. as tumblers; Leon the bareback rider; "Dagimar" the trained horse presented by Kate Cook and Prof. Conklin and his den of lions.

In addition to the circus performance a side show was set up which featured a huge giant boa constrictor and Mrs. James with her two boys, all fat people, whose total weight ran over 1,000 lbs.

Manager for the New York & New Orleans Zoological Show was W. W. Cole and Press Agent was W. R. Hayden.

BANDWAGON COLLECTION



Vastly superior in point of Magnificence; far excelling in attraction all predecessors. In magnitude, originality, merit, strength, splendor, and universal popularity and success, WITHOUT AN EQUAL, WITHOUT A COMPEER, WITHOUT A RIVAL.

ONE MILLION OF DOLLARS

Represented by a multitude of curiosities; a legion of animals, numbers of unparalleled acrobatics, bands of music, a city of tents, a herd of dromedaries, dens of serpents, cages of crocodiles, nature's freaks and works of art, mechanical musical instruments, monster breathing sea monsters and terrestrial terrors, an army of men and drivers of horses.

In its Menagerie are

Gnu, Hartbeest, Black Bole, Rhinoceros, Giant Ostrich, Malayan Tapir, Manxton, first ever exhibited, Kangaroo, four large performing Lions, two monster Royal Bengal Tigers, Leopards, Zebras, Porcupines, Ursa, Vulpes, Fourteen Dromedaries, Male and Female Elephant, Emma, Nyl Gnu, Monster Serpents, Living Crocodiles, etc., etc. in all nearly

FOUR HUNDRED LIVING SPECIMENS.

Its CIRCUS has ONE HUNDRED EMPLOYEES, Champions of every land, both Male and Female.

THE PARADE IS WITHOUT A PARALLEL.

Headed by the monster Music Car, drawn by fourteen Dromedaries, after which twenty ladies and gentlemen, on prancing horses, and as Hostesses, "Ready for the chase."

THE CROWNING SENSATION AT FORT SCOTT, MONDAY, NOVEMBER 2d!

Second Annual Tour of the Most Stupendous Exhibition of Modern Times!

First Visit to Kansas of the
GREAT NEW YORK AND NEW ORLEANS ZOOLOGICAL AND EQUESTRIAN EXPOSITION!



THE OPEN LION'S PALACE.

the "Monarchs of the Forest," in full view; the Red Knight in his Guard of Honor, in real Armor; the plate glass den of Monster Serpents, and their capturer, a real royal African Snake-Slayer; after which the

FORTY DENS OF ZOOLOGICAL WONDERS,

the whole terminating with the monster music marvel of the age,

THE PARISIAN STEAM CALIOPE,

that emits the most ravishing music, which can be heard for miles.

"Nothing like it ever seen before; worth fifty miles of travel to see."—New Orleans Picayune.

THE WALK FOR LIFE,

The wonderful Assonment test; a young lady ascends a single wire TWO HUNDRED FEET IN MID-AIR; FARE TO ALL.



THIS MONSTER ESTABLISHMENT

travels entirely and exclusively by rail. Its immensity will admit of its exhibiting only at the larger towns. Arrangements have been made with Railroads to carry visitors to the

"GREAT SHOW" AT REDUCED RATES.

ADMISSION TO ALL THE TENTS, 50 CENTS; CHILDREN UNDER NINE, 25 CENTS.

MIND THE DAY AND DATE. MAKE A NOTE OF IT. NO POSTPONEMENT. REMEMBER THE NAME. NO DELAY. NO CHANGE. POSITIVELY EXHIBITS ON THE DAY ADVERTISED, RAIN OR SHINE.

Fort Scott, Kansas, Monday, November 2d, 1874.



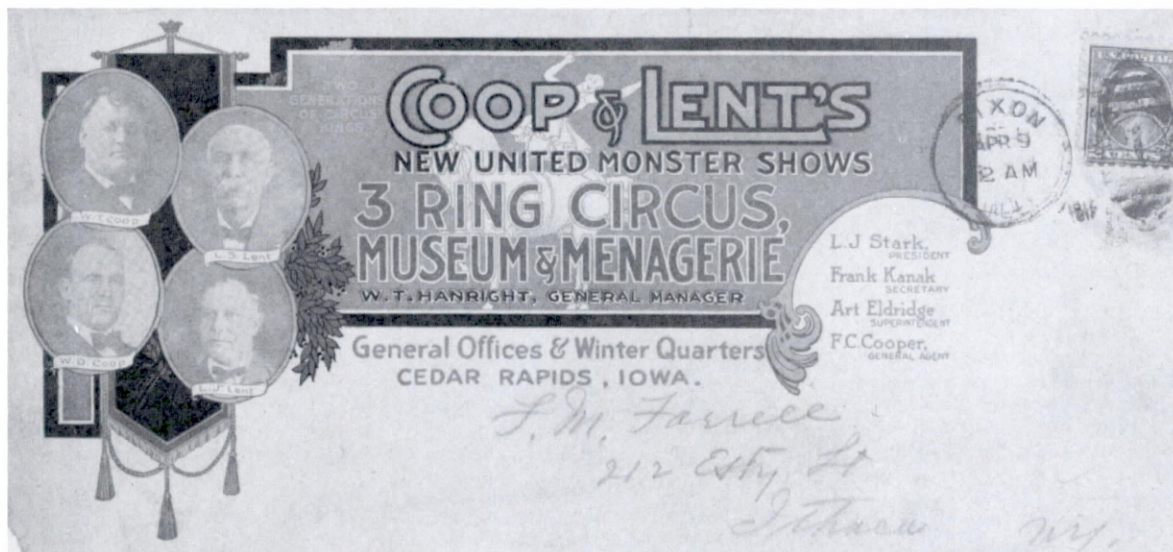
Season's Greetings

CIRCUS WORLD
MUSEUM
BARABOO, WIS.

RINGLING MUSEUM
OF THE CIRCUS
SARASOTA, FLA.

HERTZBERG CIRCUS
COLLECTION
SAN ANTONIO, TEXAS

FRANK FARRELL'S CIRCUS ENVELOPES



The late Frank Farrell worked for many shows throughout his life time. A collector at heart, he saved many of the letters and contracts from various shows by whom he was employed. Following the close of the 1916 season, the Coop & Lent Circus was moved to Dixon, Illinois, to be readied for the 1917 tour. This envelope was mailed in April of 1917, just before the season opened. For a complete history of the Coop & Lent Circus see the May-June, 1959, issue of the BANDWAGON.

MERRY CHRISTMAS
AND
HAPPY NEW YEAR

FROM
MARION ORGAN
Wilmington, Ohio



I have been in the hospital; do not feel
up to sending out cards; wish all of you
the best for 1962.

Best Wishes for a
Merry Christmas
and
A Happy New Year

*We will see you
In Peru
C. H. S. Convention
August, 1962*

Midge and Ollie Miller

THE BANDWAGON

Vol. 5, No. 6

December, 1961

FRED D. PFENING, JR., Editor

TOM PARKINSON, Assoc. Editor

AGNES W. KING, Circulation Mgr.

JOSEPH T. BRADBURY, Assoc. Editor

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\$12.50 Half Page \$2.50 1 Col. x 1 in.

Permission to copy articles in the Bandwagon must be secured from both author and publisher.

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BANDWAGON CYCLE

In the spring of 1942, Don Smith asked a young fellow in Columbus, Ohio, to mimeograph the first issue of the CHS paper to use the name BANDWAGON.

Only one issue was done in Columbus, but the paper has appeared regularly ever since. During the 1940's, the BANDWAGON was published in Canada, by then President Walter Tyson and Secretary John Lyon. The "Tyson" issues contained great amounts of circus history, and are collector's items.

A little later in 1947 Harry Simpson merged the BANDWAGON with his hobby publication and it became a printed magazine. The Hobby-Bandwagon carried CHS news and circus history, along with other items of hobby interest.

In March of 1951, Harry resigned, and President Bette Leonard appointed Agnes W. King editor. During her years the BANDWAGON grew in stature and size. In August of 1957 it was enlarged from pocket size to its present size. Many new features began to appear, color covers were used and other interesting presentations of circus history were made in attractive graphic arts.

On November 22, 1961, Agnes King resigned, due to business and personal reasons. In accepting her resignation, the President of the CHS extended to her the most sincere appreciation of the membership for her

many years of contribution to the organization.

Now that fellow in Columbus returns to the BANDWAGON, this time with a promotion from mimeographer to editor.

CONVENTION DATES AND LOCATION

In order that arrangements may be made far in advance the dates of the 1962 CHS convention have been set.

We have accepted the invitation from the Circus City Festival of Peru, Indiana, to meet during, and as a part of the 1962 Festival.

Mark your calendar now for August 9, 10 and 11, 1962, for the CHS convention in Peru, Indiana.

NEW MEMBERS

Thomas A. WhiteNo. 1084
4320 Kelnepa Drive
Jacksonville 7, Florida
Irvin S. YardNo. 1085
2332 E. Cumberland St.
Philadelphia 25, Pa.
Calvin L. DavisNo. 1086
1401 Cedar Lane
Richmond, Virginia
Thomas R. SpettelNo. 1087
4290 Meadowcroft Rd.
Kettering 29, Ohio
Fred D. Pfening IIINo. 1088
2515 Dorset Rd.
Columbus 21, Ohio

TO BANDWAGON CONTRIBUTORS

A few new policies are being announced by the editor. From now on all articles and materials submitted for publication will be acknowledged upon receipt. Following publication five copies of the issue in which the material appears will be sent to the contributor.

The regular format will be three columns to a page. Please type all copy in 35 character lines. This will allow proper copy fitting prior to typesetting. Also double space all copy. If photographs are to be returned please so state. These little things will help greatly in saving time and expense in publication of the magazine.

Your comments concerning the contents and make-up of the magazine will be most appreciated by the editor.

MEL MILLER APPOINTED

CHS Mel Miller, Jr., was recently named Curator of the Ringling Museum of the Circus, in Sarasota, Fla.

In the past Mel has been a press agent on the Dailey and Ringling shows. Of late he was an advertising account executive in Sarasota.

Long interested in the Ringling Museum, he is now "officially" in charge.

The Circus Historical Society and Bandwagon Magazine, founded by Don F. Smith.

EXCELLENT GIFT ITEMS

Your name on
tiger litho \$2.00

★ Photo letterhead
250 for \$9.95

★ 2'x4' Enameled
plywood your favorite
show panel sign. \$6.00

G. C. "JACK" FROST SHO. BIZ

2225 Hillside Ave.
ST. PAUL 8, MINN.

Operators Of
SHO. BIZ MUSEUM
Minnesota State Fair

HAPPY HOLIDAYS

from



ZORINE

THE MOUNTED BAND

MR. UNO

MARY JANE

UNBELIEVABLE IMMEL

ROMAN PROSKY

ALBERT WHITE

MISS UBANGI

FUZZY - THE CLOWN BEAR

THE TRAMP CLOWN

MR. PATHETIC

FREDDY - THE FAT MAN

TINY TILLIE

ROSE MARIE

"K" GHIRARD

MISS KINKER

BIG SPEC BAND

CONNIE CLAUSEN

MISS GIRAFFE-NECK

THE MONKEY-SHINES

FELIX FANTUS

PROF. ROBERT

THE SIDE - SHOW BAND

Mr. Stilts

ARTHUR SALLY BURT

Miss Twin-Head

ALL THE CATS

THE CLOWN BAND

ALL THE ACTS

MR. RINGMASTER

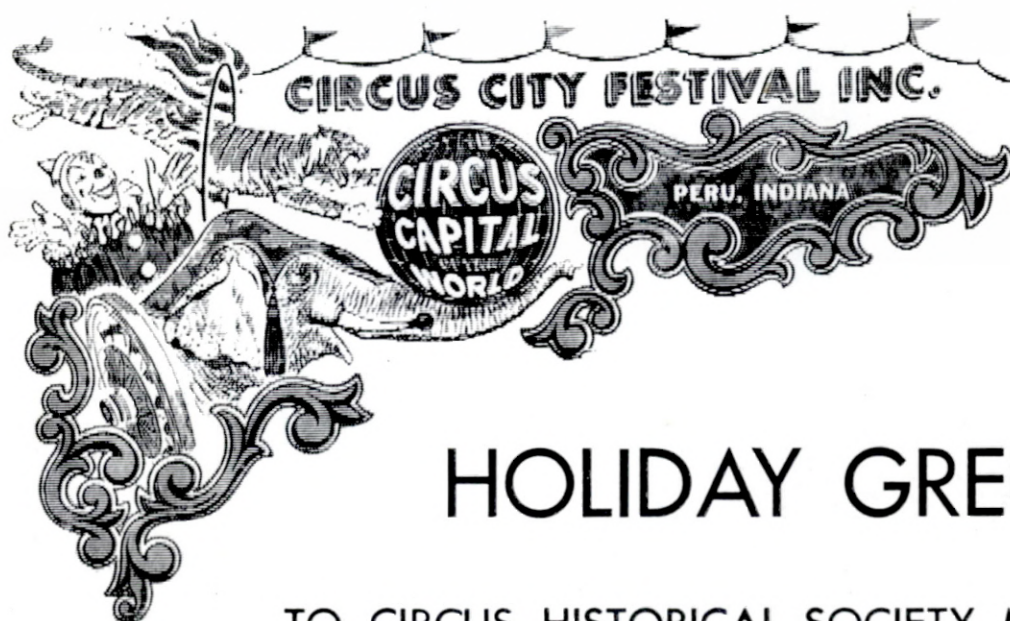
EGG FOO YOUNG - THE CLOWN DRUMMER

NEW 1/2" WINDJAMMERS



the Small World of BETTIE & FREDDIE DAW

CORAL GABLES 34, FLA.



HOLIDAY GREETINGS

TO CIRCUS HISTORICAL SOCIETY MEMBERS
AND ALL OUR FRIENDS IN THE CIRCUS WORLD

WE EXTEND A CORDIAL INVITATION TO YOU TO
ATTEND THE 1962 C.H.S. NATIONAL CONVENTION IN

PERU, INDIANA

TO BE HELD DURING THE CIRCUS CITY FESTIVAL

AUGUST 9-10-11

We'll be looking for you—in Peru—in '62!

CIRCUS CITY FESTIVAL
PERU, INDIANA